THAMES TELEVISION LIMITED
BROOM ROAD
TEDDINGTON
MIDDLESEX

CAMERA SCRIPT

CALLAN (12)

"DO YOU RECOGNISE THE WOMAN?"

by
Bill Craig

PROD.NO.35012

VTR/THS/5421

Story Editor
GEORGE MARKSTEIN

Designed by
MIKE HALL

Produced by
REGINALD COLLIN

Directed by
PETER DUGUID

STUDIO ONE, TEDDINGTON

CAMERA REHEARSAL:	Wednesday, 5 April, 1972	(10.00 - 19.30)
	Thursday, 6 April, 1972	(10.30)
VTR:	Thursday, 6 April, 1972	(15.15 - 19.30)
TRANSMISSION:	Wednesday, 17 May, 1972	
DURATION:	51.00 + 2 commercial breaks	

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SERIES: CALLAN (12)

TITLE: "DO YOU RECOGNISE THE WOMAN?"

Producer:	REGINALD COLLIN	Floor Manager:	JOHN COOPER
Director:	PETER DUGUID	Stage Manager:	DOROTHY POPE
Designer:	MIKE HALL	Make-Up Supervisor:	JOAN HILLS
Production Assistant:	EDNA EWING	Wardrobe Supervisor:	GILLIAN GRIMES

Read-through and Rehearsals: 11.00 am Friday, 24 March, 1972 at Steadfast Hall, Thames Side, Kingston, Surrey. TEL: 546-3293

O.B.'s: Tuesday and Wednesday, 28 and 29 March, 1972

Camera Rehearsals: Wednesday and Thursday, 5 and 6 April, 1972 Studio One, Teddington

VTR: Thursday, 6 April, 1972 - Studio One, Teddington 15.15 - 19.15

CAST LIST

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Flo	SARAH LAWSON
Richmond	T. P. McKENNA
Norah	SHEILA FAY
Dowsett	JOHN MOORE
Gladys	CHERYL HALL
Liz	LISA LANGDON
Prison Officer	BELLA EMBERG
Technician	HARRY WALKER

Edna Ewing (Ext. 417)
22nd March, 1972

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CALLAN (12)

"DO YOU RECOGNISE THE WOMAN?"

CAST LIST

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER (in OB only)
Meres	ANTHONY VALENTINE
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Flo	SARAH LAWSON
Richmond	T. P. McKENNA
Norah	SHEILA FAY
Dowsett	JOHN MOORE
Gladys	CHERYL HALL
Liz	LISA LANGDON
Prison Officer	BELLA EMBERG
Technician	HARRY WALKER

WALK-ONS (Wed. 5 April - 09.45: Thurs.6 April - 10.00)

Down-and-outs in mission: ....Winifred Sabine
Varley Thomas
Aubrey Danvers-Walker
Laurence Archer
Dennis Redwood

WALK-ON (Thurs.6 April - 10.30 - one day only)

Section man, Hunter's asst....Brian Justice

EXTRAS (Wed. 5 April - 10.15: Thurs. 6 April - 10.30)

Prisoners in kitchen:..... Gill Godstone
Iris Fry

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PRODUCTION AND TECHNICAL TEAM

Production Assistant	EDNA EWING
Floor Manager	JOHN COOPER
Stage Manager	DOROTHY POPE
Assistant Floor Manager	PETER ERRINGTON
Call Boy	SIMON CARLTON
Costume Supervisor	GILLIAN GRIMES
Make-Up Supervisor	JOAN HILLS
Operations Supervisor	DEL RANDELL
Lighting Director	H. RICHARDS
Sound Supervisor	ARTHUR DUFF
Senior Cameraman	PETER HOWELL
Vision Mixer	PETER PHILLIPS
Racks	BILL MARLEY
Grams	JULIAN FORD
Graphic Designer	RUTH BRIBRAM

CAMERA REHEARSAL SCHEDULE

Wednesday, 5 April, 1972

Camera Rehearsal	10.00 - 13.15
Lunch Break	13.15 - 14.15
Camera Rehearsal	14.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30

Thursday, 6 April, 1972

Line Up and Make Up	09.30 - 10.30
Dress Rehearsal	10.30 - 13.30
Lunch Break	13.30 - 14.30
Line Up and Make Up	14.30 - 15.15
VTR	15.15 - 19.15
Technical clear	19.15 - 19.30
Tech. Ops. Supper Break	19.30 - 20.30

SCENE BREAKDOWN

-i-

SCENE NO. SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
TELECINE Thames Symbol and opening titles	-	- -	-	SOF	-	1
1. MISSION HALL	DAY ONE	DOWSETT NORAH RICHMOND Walk-ons	1 A	A 1	1	1-2
		TAPE RUN (1)				
2. OB (1) Ext.Mission/Detector Van	DAY ONE	Walk-on	-	SOT	-	3
3. MISSION - LIVING ROOM	DAY ONE	DOWSETT (v.o.) NORAH	5 A	A 1 B 1	3	4
4. MISSION HALL	DAY ONE	DOWSETT RICHMOND Walk-ons	1 B 2 A	A 1	4 - 9	4-5
		TAPE STOP (1)				
5. MISSION - LIVING ROOM	DAY ONE	DOWSETT NORAH RICHMOND	2 B 3 A 4 A	B 1	10 - 13	5-7
		TAPE RUN (2)				
6. OB (2) Ext.St./Detector Van	DAY ONE	-	-	SOT	-	8
7. INT. DETECTOR VAN	DAY ONE	MERES TECHNICIAN	1 C 2 C	F/P 1 GRAMS	14 - 15	9
8. MISSION - LIVING ROOM	DAY ONE	DOWSETT	4 B	B 1	16	9
9. INT. DETECTOR VAN	DAY ONE	MERES TECHNICIAN	1 C 2 C	F/P 1 GRAMS	17 - 22	10
		TAPE RUN (3)				
10. HUNTER'S OFFICE	DAY ONE	HUNTER BISHOP CALLAN	1 D 2 D 3 B	C 1 GRAMS	23 - 25	11-14
11. PRISON KITCHEN	DAY 2 AM	GLADYS FLO PRISON OFF. Extras	4 C	A 2	36	14-16
		TAPE STOP (2)				

SCENE NO. SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
12. PRISON VISITING ROOM	DAY 2 AM	PRISON OFF. FLO	3 C	A 3 GRAMS	37	16
		TAPE RUN (4)				
12A. PRISON VISITING ROOM	A/B	PRISON OFF. FLO CALLAN	3 D 4 D	FIXED MIC A	38 - 54	17-19
		TAPE RUN (5)				
13. HUNTER'S OFFICE	DAY 2 PM	HUNTER LIZ CALLAN	1 D 2 D	C 1 B 2	55 - 59	20-21
		TAPE RUN (6)				
14. OB (3) EXT. PRISON	DAY 3 AM	RICHMOND NORAH	-	SOT	-	22-23
15. PRISON KITCHEN	DAY 3 NIGHT	GLADYS FLO PRISON OFF. Extras	3 E 4 E	A 4	60 - 64	24
		TAPE STOP (3)				
15A. A/B	A/B	A/B	3 E	A/B	64A.	24
		TAPE STOP (4)				
16. MISSION - LIVING ROOM	DAY 4 AM	NORAH DOWSETT RICHMOND	4 B 5 B	B 1 C 2	65 - 66	25
Slide CALLAN, End Part One	-	-	-	GRAMS	-	25
	FIRST COMMERCIAL BREAK					
Slide CALLAN, Part Two	-	-	-	GRAMS	-	26
		TAPE RUN (7)				
17. OB. (4) 18. Ext. Prison 19.	DAY 5 NIGHT	CALLAN FLO LONELY	-	SOT GRAMS	-	26-27
20. INT. TAXI	DAY 5 NIGHT	CALLAN FLO	3 F 4 F	FIXED MIC B	67 - 72	28-29
		TAPE STOP (5)				
21. HOTEL BATHROOM	DAY 5 NIGHT	LIZ CALLAN FLO	1 E	A 5 C 3	73	29

SCENE BREAKDOWN (contd.)

SCENE NO. SET	TIME	CHARACTERS	CALLS	SOUND	SHOTS	PAGES
22. HOTEL LOUNGE	DAY 5 NIGHT	LIZ CALLAN FLO	1 E 2 E 3 G	A 5 C 3	74 - 82	30-32
23. HOTEL BATHROOM	DAY 5 NIGHT	FLO	1 F	A 5	83	32
24. MISSION - LIVING ROOM	DAY 12 PM	RICHMOND NORAH GLADYS	2 B 3 A 4 A	B 1	84 - 104	33-38
		TAPE RUN (8)				
	RECORDED OUT OF SEQUENCE IN THIS ORDER					
26. MISSION - LIVING ROOM	DAY 12 PM	NORAH RICHMOND	2 B 3 A 4 A	B 1	119 - 129	43-46
		TAPE RUN (9)				
27. HUNTER'S OFFICE	DAY 13 AM	HUNTER CALLAN	1 D 2 D	C 1	130 - 134	46-47
		TAPE STOP (8)				
25. HOTEL LOUNGE	DAY 12 PM	FLO CALLAN	1 G 2 E 3 H 5 C	A 6 C 3	105 - 118	39-42
		TAPE STOP (7)				
28. HOTEL LOUNGE	DAY 13 AM	CALLAN FLO	1 G 2 E 3 H 5 C	A 6 C 3	135 - 141	48-49
		TAPE RUN (10)				
	RECORDED IN SCRIPT SEQUENCE FROM HERE					
29. OB (5) EXT. COMMON	DAY 13 AM	CALLAN FLO	-	SOT	-	50-51
30. MISSION - LIVING ROOM	DAY 14 AM	DOWSETT NORAH	3 A 4 A	B 1 GRAMS	142 - 143	52
Slide CALLAN, End Part Two	-	-	-	GRAMS	-	52
	SECOND COMMERCIAL BREAK					

SCENE BREAKDOWN (contd.)

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
	Slide CALLAN, Part Three	-	-	-	GRAMS	-	53
			TAPE RUN (11)				
31.	OB (6) EXT. ST. DETECTOR VAN	DAY 14 AM	-	-	SOT	-	53
32.	INT. DETECTOR VAN	DAY 14 AM	MERES TECHNICIAN	2 C 3 L	F/P 1 GRAMS	144 - 147	54-55
			TAPE RUN (12)				
33.	HOTEL LOUNGE	DAY 14 PM	BISHOP CALLAN HUNTER FLO	1 G 2 E 3 H	A 6 C 3	148 - 171	55-58
			TAPE RUN (13)				
34.	MISSION - LIVING ROOM	DAY 14 PM	RICHMOND DOWSETT NORAH	2 B 3 A 4 A	B 1 GRAMS	172 - 176	59-60
35.	HOTEL LOUNGE	DAY 14 PM	FLO CALLAN	1 H 5 D	A 6	177 - 181	60-62
36.	HUNTER'S OFFICE	DAY 15 AM	HUNTER MERES	2 D	B 3	182	62-63
			TAPE STOP (9)				
37.	HOTEL LOUNGE	DAY 15 PM	CALLAN FLO	3 H 2 E	C 3	183 - 184	64
38.	HOTEL BATHROOM	ditto	CALLAN FLO	5 E	A 5	185	64
39.	HOTEL LOUNGE	ditto	CALLAN FLO	2 E	C 3	186	64
			TAPE STOP (10)				
40.	MISSION - LIVING RM.	ditto	NORAH DOWSETT RICHMOND	3 M 4 A	B 1	187 - 188	65
			TAPE RUN (14)				
41.	OB (7) EXT.ST. DETECTOR VAN	ditto	-	-	SOT	-	66
42.	MISSION HALL	ditto	NORAH RICHMOND FLO	1 B	A 1	189	67

SCENE BREAKDOWN (contd.)

SCENE NO. SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
43. HOTEL LOUNGE	DAY 15 PM	MERES CALLAN (v.o.)	2 E	A 6 C 4	190	67
44. HOTEL BATHROOM	ditto	CALLAN MERES	3 G 5 E	C 4	191 - 193	67-68
45. MISSION - LIVING ROOM	ditto	FLO NORAH RICHMOND DOWSETT	2 B 3 A 4 A	B 1	194 - 207	69-71
46. INT. DETECTOR VAN	ditto	TECHNICIAN MERES	1 C	F/P 1	208	71
		TAPE RUN (15)				
47. MISSION - BEDROOM	ditto	RICHMOND FLO	4 G	B 4	209	71-73
		TAPE STOP (11)				
48. MISSION HALL	ditto	CALLAN MERES	1 B	A 1	210	74
49. MISSION - LIVING RM.	ditto	DOWSETT CALLAN MERES	2 B	C 5 GRAMS	211	74
50. MISSION BEDROOM	ditto	CALLAN FLO	3 N 4 G 5 F	B 4	212 - 214	74
51. MISSION - LIVING ROOM	ditto	CALLAN MERES	2 B	C 5	215	75
52. MISSION HALL	ditto	CALLAN HUNTER Walk-on	1 B	A 1	216	75
		TAPE RUN (16)				
53. OB (8) Ext. Mission	ditto	CALLAN	-	SOT	-	76
Floor Caption SCANNER CAPS. SUPERED		-	3	GRAMS	217	77-78

CALLAN (12)

"DO YOU RECOGNISE THE WOMAN?"

ACT ONE

/CAM. 1 - POS.A - MISSION HALL
/CAM.2 - POS.A - MISSION HALL
/CAM.3 - POS.A - MISSION LIVING ROOM
/CAM.4 - POS.A - MISSION LIVING ROOM
/CAM.5 - (on creeper) POS.A - MISSION LIVING ROOM/

FADE UP
TELECINE (35mm/16mm d-h) S.O.F.

THAMES SYMBOL into (film K)
opening title film (sound A)

starring
EDWARD WOODWARD
with
RUSSELL HUNTER
WILLIAM SQUIRE
GEOFFREY CHATER
and
ANTHONY VALENTINE
Guest star
T. P. McKENNA

SUPER SCANNER CAPTIONS

A. "THE RICHMOND FILE"

B. "DO YOU RECOGNISE THE WOMAN?"

C. by Bill Craig

FADE TO BLACK
FADE UP

1. 1 A

MCU female extra in front row SLOWLY PULL OUT to WS, with Dowsett L. and Norah and organ at R.

1. MISSION HALL. DAY ONE.

DOWSETT IS CONDUCTING A SPARSE CONGREGATION IN A HYMN. NORAH DOWSETT ACCOMPANIES ON THE HARMONIUM

BOOM
A 1

GRAMS
Record
hymn o
¼".

Coming to 2

On 1. on 1.

BOOM
A 1

CONGREGATION: (singing)

"Leave no unguarded place
No weakness of the soul,
Take every virtue, every grace,
And fortify the whole.
To keep your armour bright,
Attend with constant care,
Still walking in your Captain's sight,
And watching unto prayer."

2. 2 A

MCU Dowsett

PULL OUT to WS with Richmond at R.

As Extra goes out, PAN him R. to door

NB: Hymn is "Soldiers of Christ Arise" last 2 verses.
Music: Diademata 135
Words: Hymn 436 in Congregational Hymnary

CAM.1 TO POS.B - same set

TAPE RUN (1)

OB (1) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

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OB (1) (approx. .25")

NOT BEING RUN IN TO STUDIO RECORDING

SOT

GRAMS
¼" tape
post-du
2nd
verse

2. EXT. MISSION, DAY ONE.

THE SEEDY MAN COMES OUT OF THE MISSION, COUGHING BADLY, AND EXITS.

WE HEAR THE HARMONIUM AND THE 'THIN' SINGING FROM WITHIN.

A TV DETECTOR VAN CRUISES BY.

"From strength to strength go on,
Wrestle and fight, and pray,
Tread all the powers of darkness down
And win the well-fought day.
Still let the Spirit cry
In all His soldiers, "Come,"
Till Christ the Lord descend from high,
And take the conquerors home."

END OF OB (1)

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On TAPE RUN

3. 5 A (creeper)
Loose on L. of room

Bring Norah to C. and see her go thru door at R.

As she returns CRAB LEFT to see part of desk

She opens it. Avoid seeing transmitter

3. MISSION LIVING ROOM. DAY ONE

BOOMS A 1 B 1

NB: Tal sound from Hall

DOWSETT: (v.o. from Hall) And with this joyous anthem of praise, we conclude today's meeting, my friends. I look forward to seeing all of you again next Thursday at the same time. Until then, walk upright in the sight of God, and tread the paths of righteousness. Any small donation you care to make towards our work will be gratefully received. Thank you, friends, thank you. The Lord's blessing to with you all.
Ad lib. goodbyes.

4. 2 A
Loose on Extras leaving, with Dowsett at door

Bring him fwd. to o/s 2-s with Richmond

BOOM A 1

4. MISSION HALL. DAY ONE

DOWSETT: You seem troubled, friend.

RICHMOND: Deeply troubled. You pray with your eyes closed.

5. 1 B
MS Dowsett

6. 2 A
MS Richmond

DOWSETT: I beg your pardon ....?

RICHMOND: You have a lot to lose, brother. I could have walked past you - into that room, entirely unobserved.

7. 1 B
MS Dowsett

He crosses f/g. L. for 2-s

DOWSETT: Who are you?

On 7 on 1.

BOOM
A 1

8. 2 A
CMS Dowsett

RICHMOND: Egret.

9. 1 B
2-s

DOWSETT: Sir ....

Richmond rises. As he crosses L. CRAB LEFT, and then let him go.

RICHMOND: Yes. Lock up. And in future, remember.

HOLD Dowsett looking L.

DOWSETT: Sir?

RICHMOND: Pray with one eye open.

TAPE STOP (1)

CAM.1 TO POS.C - DETECTOR VAN
CAM.2 TO POS.B - MISSION L.R.
CAM.5 TO POS.B - MISSION BEDRM

10. 2 B

Low angle, close on top ½ Dowsett and light flex

TILT DOWN with Dowsett as he gets off chair, to 2-s with Norah admitting Richmond, for 3-s u.s. R.

5. MISSION LIVING ROOM. DAY ONE

BOOM
B 1

NORAH: We've been expecting you for the past week, Colonel.

RICHMOND: Don't use rank. Just remember that I have it. I was detained by the S.I.S.

Coming to 3

On 10. on 2

BOOM
B 1

NORAH: How did you escape?

RICHMOND: I simply walked out on them. As they meant me to. It's taken me a week to shake them off my tracks. Our communcations - are they efficient?

Richmond comes fwd. Dowsett leaves frame L.

11. 3 A (when revealed)
Close on transmitter

DOWSETT: As well as can be expected, with such a low-power transmitter. The range is very limited, and the trawler can only read us at specified times.

PULL OUT to 3-s Dowsett/Norah/ Richmond

RICHMOND: Hours of darkness?

DOWSETT: They risk an inshore run on certain days.

RICHMOND: A risk, indeed. If they were picked up by a fishery cruiser -

NORAH: It would find a powerful transmitter. No more. The trawler is simply a relay station to moscow.

RICHMOND: How long before they detect our location here?

Coming to 4

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On 11. on 3

BOOM
B 1

Let Richmond go R.

(as he moves out of frame)

12. 4 A

3-s, Dowsett/Norah/ Richmond, coming f/g. R.

He turns back to them at table

DOWSETT: My transmissions are staggered and brief. It could take them weeks.

RICHMOND: We might need weeks ..... Satisfactory. Report.

NORAH: Our cover has been established for six months. We're known in the district as brother and sister -

RICHMOND: Yes - I don't want background. What progress have you made?

NORAH: We're almost at the point of contact.

13. 3 A

CMS Richmond

RICHMOND: Good. Encode a message. I want it relayed as soon as possible.

TAPE RUN (2)

CAM.2 TO POS.C - DETECTOR VAN
CAM.3 TO POS.B - HUNTER'S OFFICE
CAM.4 TO POS.B - same set

(approx. .05")

OB (2) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

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On TAPE RUN

OB (2) (approx. .05")

NOT BEING RUN IN TO STUDIO RECORDING

6. EXT. STREET. DAY ONE SOT

THE T.V. DETECTOR VAN CRUISING SLOWLY DOWN A STREET

END OF OB (2)

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On TAPE RUN

7. INT. DETECTOR VAN. DAY ONE. FISHPOL ONE

14. 1 C

Close on equipment.

SLOWLY PULL OUT to find Meres crossing u.s.R. of Technician

MERES: Eight days .... Eight groaning days, orbiting this miserable manor - and you know what achieved? A queue at the Post Office for television licences.

TECHNICIAN: We're lucky to have found the district, Mr. Meres. He's nippy with the key, this lad. Very nippy.

MERES: Yes ... you said. Nippy.

TECHNICIAN: Count your blessings, then. A five-second burst isn't much to get a fix on.

MERES: You said that, too. When does the relief take over ..... GRAMS Morse Q 1 .05"

PUSH IN QUICKLY to Technician on his signal

15. 2 C

Close on tape recorder, and dial of receiver

16. 4 B

Close on code and pad

PULL OUT to include Dowsett

8. MISSION LIVING ROOM. DAY ONE BOOM B 1

DOWSETT IS EXPERTLY SENDING A MESSAGE IN MORSE.

Coming to 1.

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On 16. on 4

9. INT. DETECTOR VAN. DAY ONE.

FISHPOLE
ONE
GRAMS
Morse
Q 2,
.05"

17. 1 C
Close on apparatus

TILT to 2-s,
Technician/Meres

PAN Meres L. and
lose Technician

TECHNICIAN: Two point three degrees South ... where does that take us?

MERES: Nowhere - there isn't a bloody left turn for a quarter of a mile?

18. 2 C
MS Technician

TECHNICIAN: D One to D Two ... Can you read me, over? Get a bearing, Fred? No ... Yes, very nippy. Tough luck. Sorry, Mr. Meres. We've narrowed the circle a bit, but that's all.

19. 1 C
2-s Meres/
Technician

Meres comes fwd.

MERES: By how much?

20. 2 C
Close on map

Well, that's a lot of bloody help, isn't it? Still, we've got another message.

21. 1 C
Tight 2-s
Meres/Technician

22. 2 C
Close on recorder

TAPE RUN (3)

/CAM.1 TO POS.D - HUNTER'S OFFICE/
/CAM.2 TO POS.D - HUNTER'S OFFICE/
/CAM.4 TO POS.C - PRISON KITCHEN/

(approx. .20")

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On TAPE RUN

10. HUNTER'S OFFICE. DAY TWO. AM.

BOOM C 1

GRAMS Morse Q 2 repeated .05"

23. 3 B

Low angle CMS Hunter

TILT TO tape recorder as he lunges fwd.

SLOWLY CRAB RIGHT and PAN and TILT to find Bishop

He sits back to reveal Callan in profile 2-s

BISHOP: Yes, interesting - but entirely un-illuminating, since I cannot read morse.

CALLAN: It wouldn't mean much if you could. It's in code.

BISHOP: But from the general atmosphere of cloying smugness, I would infer that the code has been broken?

24. 2 D

MS Hunter

HUNTER: Correct. The experts have excelled themselves this time.

25. 1 D

3-s Bishop/Callan/ Hunter

CALLAN: We're still having difficulty with the transmission source. They don't send every day, and when they do it's in short bursts. We can't get a fix.

26. 2 D

MS Hunter

HUNTER: Which is why we need your assistance.

Coming to 3.

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On 26. on 2

BOOM
C 1

BISHOP: Gladly.

27. 3 B
2-s Bishop/Callan

HUNTER: With the Home Office.

BISHOP: Out of the question.

CALLAN: When we explain what we have in mind, sir -

BISHOP: No, definitely not. This section operates on its own. I decline to involve any Government department.

28. 2 D
CMS Hunter

HUNTER: Let me translate the message for you. "Egret safe in nest. Osprey still in cage. Contact being arranged."

29. 3 B
2-s Bishop/Callan

BISHOP: Very ornithological.

CALLAN: Sir, we know that Egret is one of several code-names used for .... Richmond.

BISHOP: Hunter, this section will locate that transmitter and pick him up.

30. 2 D
CMS Hunter

Coming to 1.

Copyright Protected

On 30. on 2

BOOM
C 1

CALLAN: Sir, I did say that would take time. And with Richmond running around loose, I don't think we can afford it. There is another name on that tape.

31. 1 D
3-s A/B

BISHOP: Osprey.

CALLAN: Otherwise - Florence Mayhew. Otherwise - Svetlana Souraikin, Major, K.G.B.

BISHOP: I see ... And you think she knows where Richmond would have gone?

32. 2 D
2-s Bishop/Hunter

HUNTER: After this time, it's about the only thing of value she does know. And I think she would tell us - under pressure.

33. 1 D
CMS Bishop

34. 2 D
CMS Hunter

BISHOP: Thin ice, Hunter. Repercussions.

35. 3 B
Tight 2-s Bishop/ Callan

HUNTER: Psychological pressure.

BISHOP: What assistance do you require?

Coming to 4.

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On 35. on 3

BOOM C 1

CALLAN: Well, ... the bird is still in the cage. /

36. 4 C

Low angle on door at top of stairs, with part of window.

Gladys enters

Bring her down stairs and OPEN OUT SLIGHTLY as she crosses R. of table for 2-s with Flo, L.

11. PRISON KITCHEN. DAY TWO. AM.

BOOM A 2

GLADYS: Anyway, so she says when Charlie gets out of the Scrubbs she'll maybe get him to face up to his responsibilities. And, joking like, I says maybe you could get him transferred here 'cos I could use a touch of the conjugals. She didn't laugh - she's got no sense of humour, Miss Dowsett. Took it dead serious.

FLO: No .... She sounds quite a formidable lady, your Miss Dowsett. Here, do that end.

GLADYS: Ta. You should have a chat with her some time, Flo.

FLO: About what?

GLADYS: Hard to say, now that you mention it. I mean, you wouldn't be much interested in religion, being a heathen. Here, what part of Ruasia are you from?

Coming to TAPE STOP

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On 36. on 4

BOOM
A 2

FLO: Chelmsford.

HOLD 2-S as Flo comes slowly to f/g. L.

GLADYS: Go on, that's down Essex. I know you're a Russian 'cos you got done for spying.

FLO: It was all a terrible mistake, Gladys.

GLADYS: That what you told them?

FLO: I didn't tell them anything.

GLADYS: Best way. Thank Gord I'm coming up for remission soon. Miss Dowsett said she'd put in a word. She's all right, you know. Not a great one for pleasures of the flesh, but she's good for the odd bar of chocolate.

FLO: Ask her for a lipstick.

GLADYS: I got a lipstick, Flo.

FLO: Yes, but not in my shade.

GLADYS: Ah, see what I can do for you. Watch it, here's Butch Cassidy.

As Gladys goes u.s. R. PAN LEFT to find Prison Officer near top of stairs

Coming to TAPE STOP

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On 36. on 4

BOOM
A 2

PRISON OFFICER: Finished yet, Mayhew?

FLO: Almost.

PRISON OFFICER: Then leave it for now, you've got a visitor.

TAPE STOP (2)

/CAM.3 TO POS.C - PRISON VISITING ROOM/
/CAM.4 TO POS.D - PRISON VISITING ROOM/

---

37. 3 C

BOOM
A 3

WS, with table R.

See Officer open door L.

HOLD FRAME as Flo walks R. to sit

12. PRISON VISITING ROOM. DAY TWO. AM.

GRAMS
Door unlocked

TAPE RUN (4)

/CAM.3 TO POS.D/

---

copyright protected

On TAPE RUN

FIXED MIC A

38. 4 D — 12A.PRISON VISITING ROOM A/B
2-s Flo/Callan

Flo sits

FLO: How pleasant to receive a gentleman caller.

39. 3 D
CMS Callan

CALLAN: Thanks for the adjective. But you don't know me well enough to use it.

40. 4 D
2-s Flo/Callan

FLO: I'm prepared to make charitable assumptions.

CALLAN: You'll have plenty of time to make them.

FLO: I don't think I'll be here that long.

41. 3 D
CMS Callan

42. 4 D — CALLAN: Still living in hope?
CMS Flo

43. 3 D — FLO: We always get our people back.
2-s Flo/Callan

CALLAN: I remember you saying that at the time.

Coming to 4.

copyright protected

On 43. on 3

FIXED
MIC A

FLO: Yes .... What's the purpose of this visit - have you just come to gloat?

CALLAN: Let's just say I happened to find myself in the district.

44. 4 D
MCU Flo

FLO: It doesn't sound too convincing.

CALLAN: No. That's what they said to a mate of mine.

FLO: Who said?

45. 3 D
MCU Callan

CALLAN: Some mates of yours. They reckoned he shouldn't have been in the district at all.

46. 4 D
MCU Flo A/B

47. 3 D
MCU Callan A/B

FLO: Which district?

CALLAN: Wrong side of the Brandenberg Gate.

48. 4 D
MCU Flo A/B

49. 3 D
MCU Callan A/B

FLO: Sad story.

CALLAN: But it could have a happy ending. For all concerned.

50. 4 D
MCU Flo A/B

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On 50. on 4

FIXED
MIC A

51. 3 D
2-s Flo/Callan

FLO: I'm glad to hear it. /

CALLAN: Don't get overjoyed .... Nothing's been settled. I mean, not actually fixed. But if it is, then

52. 4 D
MCU Flo A/B

things could move very quickly. /

FLO: Quicker than fourteen years?

CALLAN: A lot quicker than that.

FLO: I'm glad you told me. It saves me the trouble of working out my remission

53. 3 D
2-s Flo/Callan A/B

for good behaviour. /

CALLAN: Uh-huh. That's the point. Bad

54. 4 D
MCU Flo A/B

behaviour could be more productive. /

TAPE RUN (5) (approx. .15")

/CAM.3 TO POS.E - PRISON KITCHEN/
/CAM.4 TO POS.E - PRISON KITCHEN/ Callan to Hunter's Office

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On TAPE RUN

55. 1 D
MLS Hunter

Bring him L.f/g. to 2-s with Liz.

Then let him go R.

13. HUNTER'S OFFICE. DAY TWO. PM. BOOM C 1

HUNTER: A completely new wardrobe, Liz. The latest styles. I want, I want, if not haute couture, at least clothes which give an impression of .... the good life. + BOOM B 2

LIZ: Yes, sir. Two coats, a trouser suit, three day dresses, shoes.

HUNTER: Yes, that's the lot.

56. 2 D
MS Hunter

LIZ: Not .... the lot, sir.

HUNTER: Mmmm? Ah, of course..... Well, use your initiative, Liz. And I'm prepared to authorise an expenditure of up to one hundred pounds.

LIZ: Really, sir.

57. 1 D
MS Liz

HUNTER: Something wrong?

LIZ: That would scarcely pay for the 'initiative', sir.

58. 2 D
MS Hunter

He comes fwd. to sit

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On 58. on 2

BOOMS
C 1
B 2

HUNTER: Well .... whatever you think. Just don't bankrupt the firm. Thank you.

59. 1 D

2-s Liz going u.s. admitting Callan for 2-s

As Callan crosses R. CRAB LEFT, with Hunter swivelling in chair to hold 2-s

And how is the lady, Callan?

CALLAN: Keen, sir. Trying not to show it. But very keen.

HUNTER: You have no compunction about this operation, Callan?

CALLAN: For Flo Mayhew? Oh, yes .... about as much as she had when she tried to knock me off.

TAPE RUN (6) (approx. 05")

OB (3) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

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OB (3) (approx.1.23")

NOT BEING RUN IN TO STUDIO RECORDING

14. EXT. PRISON GATES. DAY 3. AM. SOT

NORAH WALKS FROM THE PRISON GATES AND GETS IN TO A WAITING CAR.

RICHMOND: Well .....

NORAH: The refuse disposal trucks are supervised and thoroughly checked before they leave.

RICHMOND: I thought they might be. Did you find out about the kitchen?

NORAH: The major items are served by the manufacturers. The mechanics park their van just here.

RICHMOND: Mmm. then than is a possibility. It would have to be a daylight operation.

NORAH: Does that bother you?

RICHMOND: Can we jump the police wave-length?

OB Contd.

NORAH: Very easily.

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On OB

SOT

RICHMOND: Then it doesn't bother me. How often do the mechanics make their inspection?

NORAH: There's a routine servicing every six weeks - unless something goes wrong in the interim.

RICHMOND: Then something has to go wrong. She should be able to manage that.

NORAH: Yes .... that.

RICHMOND: A note of criticism?

NORAH: She's in there because she bungled a job. But I agree. She would be able to contrive something. We were on a course together which covered minor sabotage. Basic mechanical and electronic principles.

RICHMOND: Not, I would guess, her favourite subjects. How did she cope?

NORAH: With efficiency, but no enthusiasm.

RICHMOND: No ... I think Svetlana would be more attuned to a course in haute cuisine.

END OF OB (3)

NORAH: Mmmm.!

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On TAPE RUN

60. 4 E — Loose on bowl of custard

15. PRISON KITCHEN. DAY 3. NIGHT. BOOM A 4

GLADYS: What's it taste like, then?

TILT with hand to loose 2-s Gladys/ Flo

FLO: Poor quality distemper, with just a hint of cigarette ash.

Admit Prison Officer from R. to C. b/g.

GLADYS: Sorry, Flo. Watch it.

PRISON OFFICER: Still rabbitting? I can see I'm going to have to separate you two.

61. 3 E (as officer turns) — 2-s Officer coming away from Flo

FLO FLICKS A SPOONFUL OF CUSTARD AT THE PRISON OFFICER'S BACK

62. 4 E (on his turn) — CMS Officer

63. 3 E — CMS Flo

Was that deliberate, Mayhew?

FLO: No, no, of course it wasn't. I was aiming at your face.

64. 4 E — 3-s Officer/Gladys/ Flo

PAN with OFFICER as she is thrown R. HOLD GLADYS F/G. (you can lose Flo)

PRISON OFFICER: What did you say?

See Officer come L. to Flo. CRAB RIGHT with Gladys, and lose the other two. (NB. See no more than the beginning of a throw)

GLADYS: Oh, My gawd ....!

TAPE STOP (3)

64A. 3 E — as directed

15A. A/B

A 4

TAPE STOP (4)

/CAM.4 TO POS B - MISSION L.R.

On TAPE STOP

BOOMS
B 1
C 2

65. 5 B (creeper) (in bedroom) Looking thru open bedroom door, with part of bed L. f/g.

Norah enters to Dowsett

Admit Richmond from bottom of frame

He goes to R. of door for 3-s

16. MISSION LIVING ROOM. DAY 4. AM.

NORAH: Where is he?

DOWSETT: Sleeping.

NORAH: Wake him.

RICHMOND: I'm awake. Well, have you made contact?

NORAH: No. And I won't for the next fortnight!

RICHMOND: Why not?

66. 4 B MCU Richmond

NORAH: She's in solitary confinement!

SLIDE 'CALLAN End of Part One'

GRAMS

Hold for .10"

Fade Sound

FIRST COMMERCIAL BREAK

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CALLAN (12)

"DO YOU RECOGNISE THE WOMAN?"

ACT TWO

CAM.1 POS.E - HOTEL BATHROOM, cabled behind set
CAM.2 POS.E - HOTEL LOUNGE
CAM.3 POS.F - TAXI
CAM.4 POS.F - TAXI
CAM.5 POS.C (creepy) - HOTEL LOUNGE

FADE UP
SLIDE 'CALLAN Part Two' — GRAMS Theme Music

TAPE RUN (7)

OB (4) (approx. 1.34")

NOT BEING RUN IN TO STUDIO RECORDING

17.) EXT. PRISON GATES. DAY 5. NIGHT — SOT
18.)
19.)

GRAMS Door u locked (¼" ta SFX on OB)

CALLAN AND FLO, HANDCUFFED TOGETHER, COME OUT OF THE PRISON AND GET INTO LONELY'S TAXI.

LONELY: Right, Mr. Callan - --

Here! It's you!

FLO: Thanks. I was suffering from a crisis of identity.

OB (contd.)

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On OB

SOT

LONELY: It's her, Mr. Callan! That spy .....

CALLAN: Drive the taxi, Lonely.

LONELY: Took me for a right mug, didn't you? Playing me along, weren't you? Well, what you got to say for yourself - cat got your tongue?

CALLAN: Drive the taxi, Lonely.

LONELY: Fancied yourself as a right little Mata Hari. Trying to get Mr. Callan through me. No telling what lengths you'd have gone to.

FLO: Chance would be a fine thing, Lonely.

LONELY: Well, as far as I'm concerned -

CALLAN: Lonely!

END OF OB (4)

LONELY: I know, drive the taxi.

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On TAPE RUN

67. 3 F — Close on handcuffs — TILT to 2-s Callan/Flo

20. INT. TAXI. DAY 5. NIGHT — FIXED MIC B

FLO: I was reading in a magazine that the stylish woman simply doesn't wear handcuffs this season.

CALLAN: She does if you don't want her to make a fast sprint for the embassy.

68. 4 F — CMS Callan

FLO: With an exchange in the offing; that would seem rather pointless. /

CALLAN: Just making sure we'll have something to exchange.

FLO: For whom?

69. 3 F — CMS Flo

CALLAN: Burroughs. /

FLO: Hmmm. Burroughs! we caught a big one. How long to settle the details?

CALLAN: A few days.

FLO: It's all a bit elaborate, I must say. Why did I have to skin my knuckles on a prison officer? /

70. 4 F — 2-s Callan/Flo

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On 70. on 4

FIXED
MIC B

CALLAN: Because we want you handy for a fast switch - but we don't want your lot thinking we're too keen.

FLO: Reasonable. Where to now?

CALLAN: A Mayfair hotel. We've got a little pad there.

71. 3 F
CMS Flo A/B

72. 4 F
CMS Callan A/B

FLO: Ah, yes, I remember.

CALLAN: So do I.

TAPE STOP (5)

CAM.3 TO POS.G - HOTEL LOUNGE
CAM.4 TO POS.A - MISSION LIVING ROOM

73. 1 E (cabled behind set)
Loose on bath, with Liz. L.

See her turn taps off and PAN HER L. to find Callan thru door for 2-s

21. HOTEL BATHROOM. DAY 5. NIGHT.

BOOM
A 5

LIZ FINISHES RUNNING A BATH

LIZ: I think that's everything, David.

+ BOOM
C 3

CALLAN: Thanks, Liz. You run along home now.

74. 2 E (as she turns)
2-s Callan, with Flo entering u.s.R.

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On 74. on 2

BOOMS
A 5
C 3

22. HOTEL LOUNGE. DAY 5. NIGHT

Liz enters from R. of frame, crossing L.

While Flo comes d.s.R. to Callan, finish with Liz C. b/g.

FLO: Just what I'd have picked myself - all of them. You have excellent taste.

LIZ: Thank you. We have your measurements on file, of course, but I've made certain allowances here and there - eight months of prison food ....

FLO: Intelligence, too.

LIZ: Your bath's ready. Goodnight.

Callan goes u.s.L. to door, and Liz goes

FLO: Goodnight.

Flo comes d.s. to sit L. and Callan comes d.s. to her

CALLAN: Goodnight.

Are the appointments satisfactory?

FLO: One small complaint. The windows won't open.

CALLAN: No. And the glass doesn't break. Which is just as well, because if it did the alarm bells would waken the district.

Coming to 1

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On 74. on 2

BOOMS
A 5
C 3

FLO: What a very secure house.

CALLAN: Got it on the list?

FLO: Obviously. I 'phoned you here when ....

CALLAN: When you tried to lure me into an ambush.

75. 1 E (thru bathroom door)
CMS Flo

FLO: Let's not discuss ..... unpleasantries. Where do you live?

CALLAN: Just across the corridor.

76. 2 E
CMS Callan

FLO: You're my neighbour.

CALLAN: Me. Or somebody like me. It's a twenty-four hour watch.

77. 1 E
CMS Flo A/B

78. 2 E
CMS Callan A/B
CAM.1 TO POS.F - thru bathroom window

FLO: And my door stays locked?

79. 3 G
Low angle loose 2-s, with 'phone (?) f/g.

CALLAN: At all times.

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79. on 3

BOOMS
A 5
C 3

HOLD 2-S as Flo crosses to f/g. R. to sit

CRAB to HOLD 2-S as Callan comes to her

HOLD 2-S as he goes u.s. to door

FLO: A telephone! You know, it's the little things you miss most. The things you normally take for granted.

CALLAN: Don't take it for granted that you'll be 'phoning any friends. Any call you make will be put straight through to my room.

FLO: And I've no friends there?

CALLAN: If you need anything, anytime - the number's two-one-two.

80. 2 E
CMS Flo

81. 3 G
CMS Callan

He turns to go

FLO: Anything? Any time?

82. 2 E
CMS Flo

She drinks, rises.

PAN HER UP LEFT to window

Hold frame as she goes R.

83. 1 F (thru window)
See Flo approach thru shelf

She selects jar. PAN HER RIGHT to bath

23. HOTEL BATHROOM. DAY 5. NIGHT.

BOOM
A 5

FLO ENTERS, SURVEYS THE SHELF OF JARS, SELECTS ONE, AND LIBERALLY SPRINKLES BATHSALTS INTO THE BATH.

TAPE STOP (6)

TAPE STOP (6)

/CAM.1 TO POS.D - HUNTER'S OFFICE
/CAM. 2 TO POS.B - MISSION LIVING ROOM/
/CAM.3 POS. A - MISSION LIVING ROOM

Flo - longish change - both Make-Up and Wardrobe
Callan - Change

84. 3 A — BOOM

CS biscuits

PULL OUT SLOWLY to 3-s Richmond/ Norah/Gladys as they are offered (finish slightly h-a)

24. MISSION LIVING ROOM. DAY 12. PM. B 1

RICHMOND: And how does it feel to be free?

GLADYS: Well, the first couple of days took a bit of getting used to. But it's better than being in, I'll tell you. I'm every so grateful, Miss Dowsett. I don't know how to thank you.

NORAH: By leading a useful Christian life ... And it's not really me you have to thank.

GLADYS: Then who ...? You, Mr. ....?

RICHMOND: Let's just say that I am not unknown to the authorities.

85. 4 A — GLADYS: Oh, you a prison visitor, too?

MS Richmond.

He sits back slightly

RICHMOND: I ... have visited ... yes. When Miss Dowsett told me of your - um - history, I thought there were good grounds for taking an interest in your case. It's

86. 2 B

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On 86. on 2

BOOM
B 1

GLADYS: Yes, well, that's just what happened, wasn't it?

87. 3 A
2-s Norah/Gladys

NORAH: Rather frequently. How many offences were taken into consideration?

GLADYS: Well ... three.

NORAH: Three? But, there were four, surely.

88. 2 B
MS Gladys A/B

GLADYS: Yes, but I didn't let on about that. I mean, I only mentioned it to you 'cos, well, I felt like telling somebody.

89. 4 A
MS Richmond A/B

RICHMOND: The impulse to confess is a stong one. I think Gladys has paid her debt to Society.

90. 3 A
2-s Norah/Gladys

HOLD 2-S as Norah comes R. f/g.

PULL BACK SLIGHTLY to find Richmond coming L. f/g.

NORAH: Her young man hasn't, and he was involved.

GLADYS: Here, you wouldn't shop Charlie, would you? Gord, he'd kill me! Don't Miss Dowsett, please. With his record he'd go up for a straight five -

Coming to 4.

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On 90. on 3

BOOM
B 1

Finish with f/g. two framing Gladys

RICHMOND: Come, come, my dear. Don't be alarmed. I think, Miss Dowsett, we can consider it water under the bridge.

NORAH: I'm not sure. Quite apart from having it on my conscience, I feel the police should know ---

RICHMOND: I do appreciate your position, but perhaps you could make some small sacrifice of conscience in the interest of .... rehabilitation?

HOLD 3-s as Norah goes C. b/g. again

NORAH: It really does depend on Gladys' future conduct.

GLADYS: I'll be a plaster saint, really I will. I don't want to go back to prison.

Richmond crosses u.s. R. of Gladys in 3-s

RICHMOND: Of course you don't. Stay well clear of it - apart from the odd visit.

As he goes, PUSH IN to 2-s Norah/Gladys

GLADYS: Visit? You're joking.

Coming to 4.

On 90. on 3

BOOM
B 1

NORAH: I don't think it was intended as a joke. The fortunate

91. 4 A — have an obligation to the unfortunate. /
MS Richmond

RICHMOND: Wouldn't you like to help Miss Dowsett with her work? Unofficially,

92. 2 B — of course. /
CMS Gladys

93. 3 A (slightly L.) — GLADYS: Well .... yes. / But I'm not allowed to visit my friends inside. Besides, I can't think of anybody to visit.
MS Richmond
PAN him R. to 2-s with Norah

NORAH: What about that unfortunate

94. 2 B — woman who shared your cell? /
CMS Gladys A/B

GLADYS: Flo Mayhew? Oh, she's all right. I mean, we'd nothing much in common with her being a Russian though she wouldn't admit it. But she's all

95. 3 A (slightly R.) — right. /
CMS Richmond

RICHMOND: Tell me about her....

96. 2 B — Is she well? /
CMS Gladys A/B

97. 4 A — GLADYS: She's - all right. /
3-s Richmond/ Norah/Gladys

NORAH: It isn't possible to be all right, as you put it, outside a state of Grace. I had hoped, perhaps, we could help her to find it.

GLADYS: Oh, you'd get no change out of

98. 2 B — Flo./ The padre had a couple of goes. Very crestfallen, he looked. /
CMS Gladys

99. 4 A
2-s Richmond/ Norah

LOOSEN SLIGHTLY as Richmond stands up

NORAH: Gladys, it seems to me that your reformation hasn't gone very deep.

RICHMOND: True. This reluctance

100. 2 B to help others./
CMS Gladys

GLADYS: I'd be glad to help, honest! I mean, I'd visit her if I could. But

101. 3 A she isn't there./
CMS Norah

NORAH: I'm aware that she's in solitary confinement - but that's only temporary.

102. 2 B GLADYS: But it's not./ I mean, we all
CMS Gladys thought she'd been sent to the strip. That's what we thought, but she couldn't

103. 4 A have been./
3-s A/B

HOLD as Richmond comes d.s. R.

RICHMOND: Explain.

GLADYS: Well, I worked in the kitchen, didn't I? I mean, I used to make up the grub for the ones that was on punishment - you know, restricted diet and that. It wouldn't feed a sparrow. But they never starved them. And nothing was being sent down when I left.

RICHMOND: You're certain.

GLADYS: 'Course I'm certain....I thought I might be able to slip her a few chips or something. Mind you - she could be on hunger strike - no, that's not Flo. Or maybe she's gone off her chump. Or maybe it was something to do with that fella.

Coming to 2.

RICHMOND: Who?

On 103. on 4

BOOM
B 1

GLADYS: The fella that came to visit her.

104. 2 B

MCU Richmond,
looking L.

TAPE RUN (8) (approx. .15")

Flo and Callan still changing.

RECORD SCENE 26 NEXT

P.43, Shot 119

Copyright Protected

On TAPE RUN

105. 5 C — 25. HOTEL LOUNGE. DAY 12. PM. — BOOMS A 6 C 3

Close on sketch, with part of Callan

SLOWLY PULL OUT to 2-s

FLO: Our file photographs don't really do you justice. Three quarters right is your best profile.

CALLAN: I'll remember to say next time I'm captured. Much in my file?

FLO: Oh, about four thousand words. Mine?

106. 2 E — MS Flo

CALLAN: Eight closely typed foolscap pages. What's that?

FLO: A fisherman's story. You don't have that much on me.

107. 5 C — MS Callan

CALLAN: Svetlana Souraikan - born Singapore, 19 ----

108. 2 E — MS Flo A/B /CAM.5 WITHDRAW

of Russian emigre parents. Education - a private boarding school in Chelmsford.

109. 1 G — CMS Callan

FLO: I believe I told you that.

CALLAN: Went to the Soviet Union 1951; recruited by the K.G.B. in September 1959 - you didn't tell us that.

110. 2 E — CMS Flo

On 110. on 2

BOOMS
A 6
C 3

FLO: Clever little you. Has it occurred to you that we probably know as much about each other as most married couples?

111. 1 G
2-s Callan/Flo

CALLAN: Some things don't go down on files. Or not the way they really are.

112. 2 E (as she leans back)
CMS Flo

FLO: No.... I'm really looking forward to going home.

CALLAN: Somebody waiting?

113. 1 G
CMS Callan

FLO: My daughter.

CALLAN: Your ....daughter?

114. 2 E
CMS Flo

FLO: Irena - she'll be twelve soon. A slip.

115. 1 G
2-s Callan/Flo

That wasn't in the file, was it?

CALLAN: No....It doesn't even say you're married.

116. 3 H
MS Callan

FLO: I'm not.

PAN him u.s. and find Flo for 2-s

CALLAN: I see....

FLO: It can happen - even to people like us. Well, don't look so shocked.

BOOM
A 6

CALLAN: I'm not. I'm just surprised we didn't have it.

BOOM
C 3

Coming to 2.

FLO: Don't bother adding it to the file.

BOOM
A 6

Copyright Protected

On 116. on 3

BOOM C 3

CALLAN: It might come in useful.

HOLD 2-s as he comes d.s. again. He leans fwd. to pick up sketch

FLO: You think so?

BOOM A 6

CALLAN: I think ------

I think you'll be operational again ten minutes after you get back.

Frame her in 2-s with sketch at R.

FLO: You're wrong. They can tear up the file.

Your liquidation was to be my last assignment.

CALLAN: And you blew it.

FLO: Unofficially and I wouldn't want this to get back but - I'm not too sorry that I did. Do you believe that?

HOLD 2-s as he goes u.s.L. again

CALLAN: If I could believe that the K.G.B. would pension off a highly-trained agent for no reason at all

FLO: I'm leaving at my own request - and there is a reason.

Coming to 2.

On 116. on 3

BOOM
A 6

117. 2 E — CALLAN: What?
CMS Flo

118. 3 H — FLO: I have influential friends.
CMS Callan

TAPE STOP (7)

RECORD SCENE 28 NEXT

P.48, Shot 135

Copyright Protected

On TAPE STOP

BOOM
B 1

119. 2 B

MS Richmond

Bring him d.s.
to find Norah
for 2-s

26. MISSION LIVING ROOM. DAY 12. PM.

NORAH: Look at the facts .... Assaulting a prison officer. It's hardly what you'd expect from a trained operative.

RICHMOND: Discipline can break down under provocation.

NORAH: There was no provocation. I've made discreet enquiries. It seems that Svetlana almost wrecked the kitchen before they got her under control. It took three wardresses to hold her down.

RICHMOND: Then she didn't entirely forget her training.

NORAH: May I remind you of our respective ranks?

As Richmond goes
u.s. PUSH IN to
MS Norah, and
lose him

NORAH: Since Svetlana must have been aware of the consequences, it follows that she wished to be placed in solitary confinement - for her own reasons. Since she has been removed, it also follows that these reasons were shared by others.

120. 3 A

MS Richmond

Bring him d.s.L.

Copyright Protected

On 120. on 3

BOOM
B 1

RICHMOND: Such inexorable logic. The S.I.S.?

NORAH: Probably.

121. 2 B

2-s, Richmond coming d.s. 2-3 steps from Norah

RICHMOND: An admission of doubt.

NORAH: Which raises the question - why is a K.G.B. agent co-operating with the S.I.S.?

RICHMOND: No reason comes to mind.

NORAH: You seem to be avoiding the obvious conclusion.

RICHMOND: Assumptions aren't conclusions. How well do you know Svetlana?

NORAH: We trained together on a special course. We've had operational contact

122. 4 A

CMS Richmond looking R.

from time to time.

123. 3 A

CMS Norah

RICHMOND: You dislike her.

NORAH: Personalities hardly enter into it. I have made my appraisal from an

124. 4 A

MS Richmond

objective and professional standpoint.

Bring him R. crossing Norah for 2-s

RICHMOND: I'm sure....

NORAH: She struck me as frivolous and superficial. Soft.

Coming to 2.

Copyright Protected

On 124. on 4

BOOM
B 1

RICHMOND: Yes....That's Svetlana. Soft. Like a marshmallow.

125. 2 B (as he moves) CMS Richmond

NORAH: Quite.

RICHMOND: With a ball-bearing inside it. Try biting one some time.

126. 4 A 2-s A/B

TIGHTEN SLOWLY as he goes u.s.L. of Norah

NORAH: I detected no strength of character. Only an absence of dedication.

RICHMOND: And a presence of beauty?

NORAH: I really must object to this suggestion that I have some personal dislike for our comrade-

RICHMOND: The objection is noted. Anything else?

NORAH: Yes. She was about to leave the organisation.

RICHMOND: How do you know?

NORAH: It was considered relevant information.

127. 2 B MCU Norah

RICHMOND: You consider it relevant?

NORAH: An agent on her last assignment gets captured and sentenced to fourteen years? A woman like that! Oh, I can guess what psychological effect it would have on her....

128. 4 A TIGHT 2-S Richmond/ Norah

It's....possible that she may have bought her freedom.

Coming to 3.

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On 128. on 4

BOOM
B 1

RICHMOND: Svetlana wouldn't defect.

NORAH: Moscow might think otherwise. Our suspicions should certainly be reported.

TIGHTEN as he comes in and leans beside her

RICHMOND: It would be premature to report our suspicions since they mainly consist of your prejudices.

NORAH: I'm aware of your own.

RICHMOND: Do I detect insubordination?

NORAH: None was intended. But I must say this....If I thought for one moment that a superior was being derelict in his duty - for whatever reason - then no consideration would deflect me from mine.

Let him rise

129. 3 A (as he moves) 2-s Richmond coming fwd.

RICHMOND: Admirable. (PAUSES) If she's been removed from prison that could help us a great deal. I want a watch kept on all the known safe houses in London. I'll check the one I was taken to.

TAPE RUN (9) (approx. .05")

CAM.2 TO POS.D - HUNTER'S OFFICE
CAM.3 TO POS.H - HOTEL LOUNGE

130. 1 D

Loose 2-s Callan and Hunter, with desk f/g.

27. HUNTER'S OFFICE. DAY 13. AM.

BOOM
C 1

HUNTER: Yes, Callan - excursions. The blue sky, the green leaves, the fresh air....all part of the conditioning. You'd take precautions of course.

HOLD 2-S as Hunter comes f/g. R.

Callan drifts d.s. to desk

CALLAN: Yes....yes...of course. Sir - you said she knew nothing of value.

Coming to 2.

On 130. on 1

BOOM
C 1

HUNTER: Nothing of value to the K.G.B. Though I imagine she could supply us with a fair amount of current information.

CALLAN: Current, yes. It would be out of date in a couple of years.

HUNTER: Or less. Why?

CALLAN: She's in for fourteen.

HUNTER: She's an agent.

CALLAN: She's a woman.

Fourteen years. It'll break her.

131. 2 D
MS Hunter
He sits

HUNTER: Oh, I think she'll break a lot sooner than that. Without hope. I read the psychiatrist's report very thoroughly before I put this project in hand.

132. 1 D
Tight 2-s
Callan/
Hunter

CALLAN: I bet you did.

HUNTER: You were as keen on the idea as I was.

CALLAN: I still am. I mean - I want it to work. But after it has...She's no use to us then, is she? I was thinking.....a bit off the sentence. Cut it in half say -

133. 2 D
MCU Hunter

HUNTER: Callan - we are not a parole board. Even if I had the authority - (HE SHRUGS) - we wouldn't be doing her any favours, would we?

134. 1 D (reaction)
MCU Callan

TAPE STOP (8)

/CAM.1 TO POS.G - HOTEL LOUNGE/
/CAM.2 TO POS.E - HOTEL LOUNGE/

BACK TO RECORD SCENE 25
P.39, Shot 105

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On TAPE STOP

135. 5 C
CS Model soldier
TILT with him to 2-s Flo u.s. L.

28. HOTEL LOUNGE. DAY 13. AM.

BOOMS
A 6
C 3

CALLAN: Ever hear of the Thin Red Line? Sorted out your lot at Balaclava.

FLO: How sweet....Got one there from the Light Brigade?

CALLAN: Don't be petty.

136. 2 E (as she moves)
MLS Flo
Bring her d.s. L. to sit in 2-s

FLO: I suppose - in a way - we're soldiers, too. Do you think in, say, a hundred years time, people might be doing the same thing with little model spies? You know - collecting them and painting them?

CALLAN: You're doing a fair job of painting one right now.

FLO: All dressed up and nowhere to go.

CALLAN: Getting impatient?

FLO: Well, I've been cooped up in here for eight days. At least in the other place they allowed me out for exercise.

137. 1 G (a beat after she turns)
MCU Flo
She leans forward

CALLAN: Fancy a jaunt?

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On 137. on 1.

BOOMS
A 6
C 3

138. 3 H — FLO: Are you kidding?
MCU Callan

139. 1 G — What about the fast sprint to the Embassy?
MCU Flo A/B

140. 3 H
Close on Callan's hand bringing out handcuff, from inside coat
TILT TO FACE

141. 5 C (after 1 beat on face)
MS Flo
Bring her fwd. to kneel on ground
PAN ALONG her outstretched arms to Callan

TAPE RUN (10) (approx. .05")

CAM.3 TO POS.A - MISSION LIVING ROOM

OB (5) NEXT

NOT BEING RUN IN TO STUDIO RECORDING

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OB (5) (approx. 2.12")

NOT BEING RUN IN TO STUDIO RECORDING

29. EXT. COMMON. DAY 13. AM. SOT

FLO: How were you recruited, Callan? Mmm? And don't say it just happened, because you must have come to a decision at some point.

CALLAN: Oh, I come to decisions all the time. Only trouble is, nobody pays a blind bit of notice of them. Let's just say I wanted to do my bit for freedom and the West.

FLO: And Mom's apple pie. You know, people like us - you and me - are we really committed to any cause? Or do we just do what comes naturally, and enjoy the game?

CALLAN: What was your reason?

FLO: Well, if I were honest .... I might admit that the danger and the excitement held some appeal.

CALLAN: Yes. And of course, it's better than digging spuds on some Collective, isn't it?

FLO: You have a simple view of the Socialist revolution.

CALLAN: Yes, well, I've seen it first hand. Wasn't struck.

OB Contd.

Copyright Protected

On OB

SOT

FLO: And does everything on your patch leave you speechless with admiration?

CALLAN: Blimey, no. It's funny, I had a similar conversation quite recently with a fella. He didn't persuade me either.

FLO: I wasn't trying to. I was just thinking that people like us often have more in common with each other than we have with the people we work for.

CALLAN: Professionals usually do.

FLO: Well, I'll be out of it soon .... Come on, let's go.

CALLAN: Impatient to get out, impatient to get back. What a girl.

FLO: Well, there might be some news.

CALLAN: Yes . ... there might.

FLO: If I said that I hoped we'd never meet again after this - would you accept it as a kindly thought?

GRAMS

Camera Click (¼"-tap SFX on OB)

END OF OB (5)

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On TAPE RUN

142. 4 A — 30. MISSION LIVING ROOM. DAY 14. AM — BOOM B 1

CS on photo

As it is dropped see paper and Dowsett

Admit Norah going u.s.L, then crossing to Dowsett

DOWSETT: Shouldn't we wait until he gets back?

NORAH: And when will that be? He's been gone for two days. /

143. 3 A

Low angle 2-s Dowsett/Norah (include some equipment)

Code it and send it as soon as the trawler's in range.

DOWSETT: It's long .... longer than anything I've sent before ....

As Dowsett starts to transmit PUSH IN to his hand, and TILT to her face

NORAH: We are faced with an emergency.

GRAMS Morse Q 3 (trawler signal)

SLIDE

'CALLAN
End of Part Two'

GRAMS Theme Music

Hold for .10"

Fade Sound

SECOND COMMERCIAL BREAK

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CALLAN (12)

"DO YOU RECOGNISE THE WOMAN?"

ACT THREE

/CAM.1 POS.G - HOTEL LOUNGE
/CAM.2 POS.C - DETECTOR VAN
/CAM.3 POS.L - DETECTOR VAN
/CAM.4 POS.A - MISSION LIVING ROOM
/CAM.5 (creepy) POS.D - HOTEL LOUNGE

FADE UP
SLIDE

'CALLAN,
Part Three'

GRAMS
Theme
Music

TAPE RUN (11)

OB (6) (approx. .11")

NOT BEING RUN IN TO STUDIO RECORDING

31. EXT. STREET. DAY 14. AM SOT

THE DETECTOR VAN STILL CRUISING, THE VANES SLOWLY REVOLVING, STILL SEARCHING.

GRAMS
¼" tape
please

END OF OB (6)

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On TAPE RUN

144. 2 C
MS Meres

PAN HIM crossing u.s.R. of Technician, for 2-s

32. INT. DETECTOR VAN. DAY 14. AM

FISHPOLE ONE

GRAMS Morse Q 4

MERES: Come on, come on. He's been on the air for three minutes -

TECHNICIAN: Four degrees West -

MERES: Take the next turning on the left.

Let Meres go L.

TECHNICIAN: Steady.... steady .... Got it! Got it! D One to D Two - do you read me - over. Get it, Fred? Oh ... that's a pity. Never mind - could happen to anybody.

145. 3 L
MS Meres

MERES: Precisely what could happen to anybody that consistently seems to happen to Fred?

146. 2 C
MS Technician

TECHNICIAN: His gear went on the blink. Gremlins.

147. 3 L
MS Meres A/B

MERES: Gremlins. I suppose if I asked you to elucidate, you'd say his high-resistance browtabs jumped up his oscillating tweeter-meter? Four bloody minutes .....

PAN HIM RIGHT to 2-s

Coming to TAPE RUN

Copyright Protected

On 147. on 3

FISHPOL ONE

PUSH IN to map to see line drawn then TILT to Meres

TECHNICIAN: All right, mate - we've got something. Old Nippy Finger's located somewhere along that line.

TAPE RUN (12) (approx. .15")

/CAM.2 TO POS.E - HOTEL LOUNGE/
/CAM.3 TO POS.H - HOTEL LOUNGE/

148. 1 G

4-s, Bishop/ Hunter/Flo/ bottom of frame, Callan

BOOMS A 6 C 3

33. HOTEL LOUNGE. DAY 14. PM.

BISHOP: No, Miss Mayhew. You don't quite understand. I'm afraid the news we have is rather....distressing.

CALLAN: That's what's known as British understatement.

HUNTER: Callan, please. Don't make it any more difficult. /

149. 2 E

MS Flo

150. 1 G

2-s Bishop/ Hunter

FLO: Make what more difficult? /

HUNTER: Despite the most strenuous efforts on our part, I must inform you that a situation has arisen which precludes any possibility of your being returned to the Soviet Union - /

151. 2 E

MS Flo A/B

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On 151. on 2

BOOMS
A 6
C 3

152. 3 H — FLO: Callan, what's he saying!
MS Callan

153. 2 E (after C's reaction)
MS Flo — There's been a set-back?

154. 1 G
3-s Bishop/
Hunter/Flo

HUNTR: No....The difficulty is of a rather more permanent nature. In the course of events, our colleagues in the C.I.A. were informed of the impending exchange and reacted with - um - asperity. In short - they feel that it's simply not on.

155. 3 H
MS Callan A/B

156. 2 E (after full beat)
MS Flo — FLO: You've started taking orders from the Americans?

157. 3 H
2-s profile
Bishop/
Hunter

BISHOP: It would be more accurate to say that we see their point of view. You wouldn't wish to cause a breach with our NATO allies.....Er - well - perhaps you would but we wouldn't. You were in Connecticut last year.

158. 2 E
MS Flo A/B

159. 1 G
CMS Bishop — FLO: No.

BISHOP: The C.I.A. insist that you were and that, furthermore, you were part of an espionage network operating in that state - one which succeeded in penetrating Project Dolphin.

160. 2 E
CMS Flo

161. 3 H
Tight 2-s
Bishop/
Hunter — FLO: I've never even heard of it!

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On 161. on 3

BOOMS
A 6
C 3

HUNTER: They are convinced, Miss Mayhew, that not only have you heard of it, but also that you know far too much about it. We share that

162. 2 E — conviction. /
CMS Flo

163. 1 G — FLO: I deny it absolutely! /
CMS Hunter

HUNTER: Well .... yes .... you would, wouldn't you? Sadly, the information you are said to possess is of such a long-term nature that any possibility

164. 2 E — of exchanging you now / -
MCU Flo

or indeed in the future - must be ruled out

165. 3 H (on her look) — completely. /
MCU Callan

166. 2 E (as he looks away)
MCU Flo A/B

167. 3 H — FLO: What .... what happens to me? /
2-s Bishop/
Hunter rising

CRAB RIGHT with him, to 2-s with Flo

HUNTER: You will complete the remainder of your sentence. Mmm? As to when you go back, there are certain arrangements

168. 1 G — to be made. You'll be informed. /
MS Bishop

BISHOP: Isn't she supposed to be in

169. 3 H — solitary for another two days? /
MS Hunter

HUNTER: Yes .... I can see no reason why she should not spend them in the

170. 2 E — comfort of these surroundings, /
MCU Flo A/B

On 170. on 2

BOOMS
A 6
C 3

HUNTER:(contd.)
Naturally, the excursions will be discontinued.

171. 1 G

3-s Bishop/Callan crossing R. to Hunter, with Flo f/g. R.

Bishop comes fwd. slightly. Flo in profile

BISHOP: I'm not at all sure that it's quite proper for me to express such an opinion, but .... I must say that your bearing in the face of this bitter disappointment can only compel admiration.

FLO: I'll have fourteen years to practice it.

Bishop and Hunter go

HOLD 2-S as Callan goes L. for drink and comes d.s.

HUNTER: Good day.

PUSH IN and lose his upper half.

As Flo breaks down and leans forward, TILT UP to his face

FLO: Don't say a word .... Just don't say a word. So we don't always get them back. (SHE COLLAPSES, SOBBING)

TAPE RUN (13) (approx. .10")

CAM.1 TO POS.H - same set
CAM.2 TO POS.B - MISSION LIVING ROOM
CAM.3 TO POS.A - ditto
CAM.4 TO POS.A - ditto

On TAPE RUN

BOOM
B 1

172. 2 B — 34. MISSION LIVING ROOM. DAY 14. PM

Loose on end of desk

See paper slapped down, and Richmond wipe frame

TILT to 2-s Richmond/ Dowsett

RICHMOND: When was the message sent)

DOWSETT: Four hours ago. I was ordered, sir -

173. 3 A — RICHMOND: Contact the trawler.

MS Norah

174. 4 A — NORAH: It will be out of range -

3-s Richmond/ Dowsett/Norah

RICHMOND: Raise them!

/CAM.2 TO POS.D /Hunter's Office/

NORAH: Colonel, I must formally protest -

RICHMOND: Protest to the court martial! You went against my express orders! Major, I will personally see to it that you are recalled and disciplined for this act of gross insubordination -

Hold 3-s as Richmond comes C.

NORAH: It was justified by circumstances!

HOLD 3-S as Norah goes u.s.L. and back to C. again.

RICHMOND: What circumstances?

NORAH: Your absence - and this! (HANDS HIM PHOTO) Do you recognise the woman?

PUSH IN CLOSE on photo

175. 3 A

MCU Richmond

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On 175. on 3

BOOM
B 1

RICHMOND: Yes .... and I recognise the man.

176. 4 A
3-s A/B

DOWSETT: Sir .... The trawler is out of range. I can't risk a longer signal -

GRAMS
Morse
Q 3
trawler
signal

As Richmond crosses u.s.L. TRACK IN SLOWLY to desk, seeing Dowsett taking notes

RICHMOND: They've acknowledged.

NORAH: No .... we can read them, but they can't read us.

When he says 'Moscow' TILT TO Richmond

DOWSETT: It's a message from Moscow, sir.

177. 5 D (creepy)
CMS Flo

35. HOTEL LOUNGE. DAY 14. PM.

BOOM
A 6

TILT as she raises her head to 2-s with Callan coming slowly d.s.

FLO: Callan - I swear to you - I've never been near Connecticut, and I've never heard of this - this Dolphin Project .... For God's sake help me ..... Fourteen years ....

TIGHTEN as he sits

CALLAN: Calm down, girl, calm down. Look - I've been thinking about it. There could be a way .... Defect. .... Trade!

Coming to 1.

FLO: I've nothing to trade with!

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On 177. on 5

BOOM
A 6

CALLAN: You have - at least, I think you have....Richmond's back in this country.

FLO: Richmond....

I don't know the name.

HOLD FRAME as she leans back

CALLAN: You bloody do! Come on, we aren't fools, girl! You were on Richmond's team. We want him - you can get him!

178. 1 H

2-s Flo with Callan large in f/g.

FLO: Supposing....just supposing.....I could help you. How long do you think I'd live. If the K.G.B. even suspected -

CALLAN: You're missing the point. They wouldn't have to suspect - they'd have to know!

FLO: Know?

CALLAN: You can't be exchanged because you know too much.

FLO: I don't.

CALLAN: We think you do, and that's the same thing. There's one way of guaranteeing you pass that information to the K.G.B. On the other hand, shop Richmond - and we'll help you spend the rest of your life keeping away from them.

FLO: For how long?

Coming to 5.

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On 178. on 1

BOOM
A 6

CALLAN: Maybe as much as fourteen years. You've had the training. You dodged us long enough. /

179. 5 D (slightly more R.) CMS Flo

PAN her R. as she sits up to Tight 2-s Let her sit back

FLO: I don't know....I don't know.... Irena....My daughter's in Russia!

CALLAN: Think she'll recognise you in nineteen eighty six? /

180. 1 H (on move) 2-s A/B

FLO: You....really think something could be worked out. I know you're trying to help me, Callan. But do you really think so?

CALLAN: It's worth a try. False papers, a new identity....Money....Maybe even a face-job. But whatever the deal is - it'll include your freedom and a head start.

PULL BACK SLIGHTLY as he rises and lose his top ½.

FLO: I don't know....I just don't know.....

CALLAN: Look - go wash your face and think about it. I'll take soundings.

As she rises, PULL BACK FURTHER. Let her go R. and hold Callan

181. 5 D (she turns) MS Flo, at door

182. 2 D Looking at map with Hunter & Meres, back to camera

SLOWLY CRAB R. to profile them

36. HUNTER'S OFFICE. DAY 15. AM.

BOOM
B 3

On 182. on 2

BOOM
B 3

HUNTER: Well....it's something. One more fix and where the lines intersect - that's it.

MERES: The message was much longer this time.

HOLD 2-S as Hunter goes u.s.L. to phone

HUNTER: The reply was much shorter. ..... Yes....Good, good - well done, Callan. No, I think we'd better have her back here. I'll send Meres to assist. (HE HANGS UP) Callan - he thinks the lady's ready to talk business.

Hunter comes d.s.L. to Meres

MERES: Sir - Do you know what I think this means?

HUNTER: What I think it means.

MERES: Have you informed Cal[illegible]

HUNTER: That's neither necessary nor expedient.

MERES: Then I shan't, either.

HUNTER: I applaud your reticence.

MERES: No....don't applaud, sir. That way you'd let your right hand know what your left hand was doing.

Let Meres go

TAPE STOP (9)

/PREPARE BATHROOM

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On TAPE STOP

/CAM.1 TO POS.B - MISSION HALL pushing, or under Cam.5's cable/
/CAM.2 TO POS.E - HOTEL LOUNGE /
/CAM.3 TO POS.H - HOTEL LOUNGE /
/CAM.5 TO POS.E - HOTEL BATHROOM/

---

183. 3 H
Loose on u.s. door, with arm-chair f/g.

Bring Callan in, and d.s.4 steps or so

37. HOTEL LOUNGE. DAY 15. PM. BOOM C 3

CALLAN: Flo?

184. 2 E (as he looks down)
Close on water at door

As his feet enter frame, TILT UP

FLO: (o.o.v.) Oooooh!

185. 5 E (as door bursts open)
2-s. Flo on ground, Callan in to her

As he drags her out, PUSH IN to see them at sofa, thru door

38. HOTEL BATHROOM. DAY 15. PM. BOOM A 5

CALLAN: Bloody hell! .... Flo!
(HE DRAGS HER THROUGH TO LOUNGE AND ON TO SOFA) Ad. libs.

39. HOTEL LOUNGE. DAY 15. PM. BOOM C 3

FLO: Callan .... don't leave me ....

186. 2 E
Tight enough to see Flo's hand go to Callan's holster.

TILT on their freeze, to TIGHT 2-s

FLO: (contd.) I'm sorry, Callan - truly I am.

TAPE STOP (10)
/CAM.3 TO POS.N - MISSION L.R./

FLO TO CHANGE /MOP UP BATHROOM

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On TAPE STOP

BOOM
B 1

187. 3 M

MCU Dowsett

40. MISSION. LIVING ROOM. DAY 15. PM.

As he turns PULL FOCUS to Richmond, who rises

PAN him d.s.R. to find Norah

NORAH: How much longer?

Let Richmond go. Bring Norah fwd. to 2-s with Dowsett

DOWSETT: At least an hour.

She bends to put case down

NORAH: An hour .... Every minute puts us at greater risk.

188. 4 A

3-s Dowsett/ Norah/Richmond

With respect, sir, you have your orders from Moscow.

RICHMOND: As you have from me!

NORAH: If she's told them about this place....

RICHMOND: Then it becomes imperative that we close down the frequency.

HOLD 3-s as Norah comes d.s.L. to frame Dowsett between them

NORAH: Is there another reason you wanted us to stay on the air?

RICHMOND: What other?

NORAH: An appeal to Moscow, perhaps?

RICHMOND: The trawler must be told that this station is dead.

NORAH: It only takes one of us to do that.

They turn, and Richmond goes.

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TAPE RUN (14) (approx. .15")

/CAM.3 TO POS.G, thru bathroom door ?/

OB (7)

NOT BEING RUN IN TO STUDIO RECORDING

41. EXT. STREET. DAY 15. PM SOT

THE DETECTOR VAN COMES INTO VIEW ROUND A CORNER, TURNS, AND GOES OUT OF FRAME - STILL SEARCHING.

END OF OB (7)

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On TAPE STOP

189. 1 B — 42. MISSION HALL. DAY 15. PM — BOOM A 1

2-s, bring Norah/ Richmond R. to door

Richmond goes R. o.o.frame

NORAH AND RICHMOND CROSS THE HALL, AND NORAH OPENS THE DOOR - TO ADMIT FLO.

Norah opens door - to Flo.

As directed

190. 2 E — 43. HOTEL LOUNGE. DAY 15. PM. — BOOM A 6

Bring Meres from u.s. door to bathroom door in L.S.

CALLAN: Toby? Toby, is that you?

/CAM.1 TO POS.C/ - DETECTOR VAN/

191. 5 E — 44. HOTEL BATHROOM. DAY 15. PM — BOOM C 4

2-s Callan on floor, Meres to kneeling pos.

192. 3 G

CU handcuffs on Callan

193. 5 E

2-s A/B

Meres goes to sit on bath u.s.

MERES: She took the key. You lost your gun, again.

CALLAN: Yeh.

Coming to 4.

MERES: Why didn't you get it back?

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On 193. on 5

BOOM
C 4

CALLAN: I didn't have the chance.

/CAM.2 TO POS.B
/CAM.3 TO POS.A -
/both in Mission L.R./

MERES: Or you didn't make the chance.

CALLAN: I didn't let it happen deliberately!

MERES: But perhaps subconsciously?

CALLAN: Is that what you think?

MERES: It's what Hunter will think.

CALLAN: Then he'll never bloody know, will he?

MERES: Why didn't she just shoot you?

CALLAN: I don't know. I didn't ask her.

HOLD 2-s
Meres goes
to door

MERES: And I don't think you ever will.

CALLAN: Toby!

MERES: I'll send somebody with some bolt cutters.

Coming to 4.

CALLAN: Bolt cutters!

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On 193. on 5

194. 4 A — Low angle Tight on Flo with lower ½ Norah large R. of frame

45. MISSION LIVING ROOM. DAY 15. PM. BOOM B 1

FLO: I wasn't released from prison!

NORAH: You were removed and placed in an S.I.S. safe house -

FLO: A secure house - locked doors, bolted windows, alarm bells - not to mention a day and night guard!

195. 2 B — Low angle CMS Norah

NORAH: Why?

FLO: To stop me getting out, of course.

196. 4 A — Flo/Norah A/B

NORAH: To stop us getting in!

FLO: If you like. They weren't taking any chances until the exchange had been completed.

197. 3 A — 3-s, Flo/ Richmond/ Norah - incl. Dowsett

NORAH: What exchange?

HOLD 3-S as Richmond comes fwd.

FLO: For Burroughs.

198. 4 A (as she looks up) — MCU Flo

RICHMOND: Edward Burroughs?

199. 2 B — MCU Norah

FLO: Yes.... Well?

200. 3 A (as Norah turns) — MCU Richmond

201. 4 A — MCU Flo A/B

RICHMOND: Burroughs was shot crossing the wall three months ago.

202. 2 B — 3-s Flo/Richmond/ Norah

FLO: I'm telling the truth!

On 202. on 2

BOOM
B 1

NORAH: The truth is that fourteen years in prison is an insupportable thought for a woman such as you. Wondering how long before it's all gone ... Mind - spirit -

RICHMOND: That's enough! Svetlana - did you defect?

203. 4 A
MCU Flo A/B

204. 2 B
3-s A/B

FLO: No! No.

Richmond goes u.s. 2 steps

NORAH: And I say yes. You arranged to betray us in return for your freedom -

205. 4 A
MCU Flo A/B

206. 3 A
2-s Richmond crossing R. of Norah to door

FLO: It was suggested - but I made no arrangement -

RICHMOND: Svetlana - I wish to speak to you privately.

NORAH: I must insist on being present.

RICHMOND: Take the car round to the back and carry out your other instructions!

207. 4 A (further R.)
2-s Norah/Dowsett looking R.

Flo crosses R. and out

DOWSETT: My instructions -

Coming to 1

Copyright Protected

On 207. on 4

BOOM
B 1

HOLD 2-s as Norah crosses u.s.R.

NORAH: Are to close down the station.

DOWSETT: But the trawler won't be on listening watch.

Norah comes fwd. a step or two

NORAH: Try to raise them. They must be told to stay off this frequency.

GRAMS
Morse
Q 1
(statio
call)

208. 1 C

Close on apparatus, and Technician

46. INT. DETECTOR VAN. DAY 15. PM

FISHPOL
ONE

As he calculates, PUSH IN CLOSE on map

TECHNICIAN: Hold it, Jack.

/CAR STOPS

TECHNICIAN: Bingo!

TAPE RUN (15) (approx. .10")

/CAM.1 TO POS.B - MISSION HALL /
/CAM.3 TO POS.N - MISSION BEDROOM/
/CAM.4 TO POS.G - MISSION BEDROOM/
/CAM.5 TO POS.F - MISSION BEDROOM.cabled from behind set/

---

209. 4 G

2-s Flo/Richmond

47. MISSION BEDROOM. DAY 15. PM.

BOOM
B 4

Copyright Protected

On 209. on 4

BOOM
B 4

FLO: Kyril - you must see it. I've been tricked. I admit it. Obviously, there will have to be an inquiry but I'm sure I can explain to our superiors -

She crosses up L. of him

RICHMOND: There will be no inquiry.... No court martial....

FLO: Why not?

RICHMOND: Because I doubt if you could explain this.

As he moves to her, TRACK IN and CRAB LEFT to find loose profile 2-s

FLO: Oh...Callan.

RICHMOND: Svetlana - if only you had waited....I was sent on this mission with specific orders. The first was to secure your release from prison and get you safely back to Russia.

FLO: Well... I'm released.

RICHMOND: The arrangements are hardly progressed. It would take days - even weeks - before I could get you out.

FLO: I can wait.

RICHMOND: I can't.

Coming to TAPE STOP

FLO: What - do you mean?

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On 209. on 4

BOOM
B 4

RICHMOND: Your recovery was my first objective. If it proved impossible then I was to use my best judgment as to whether or not you constituted a danger to the K.G.B.

FLO: And if I did.

RICHMOND: The danger was to be - eliminated.

FLO: What is your best judgment?

RICHMOND: The point is academic. Moscow has intervened. There was a message. The Osprey must....go.

FLO: I see...I haven't defected. But I won't plead. Kyril.

HOLD 2-S as she turns away

RICHMOND: Yes?

FLO: Even in death a woman is entitled to some vanity. Irena.....

She faces him again

RICHMOND: Will be well cared for.

FLO: You promise.

As he closes in TILT TO SEE GUN

RICHMOND: She is my daughter, too.

As she breathes in TILT UP AGAIN to TIGHT 2-S

FLO: Now!

TAPE STOP (11)

Flo - Blood on clothes

On TAPE STOP

210. 1 B — 48. MISSION HALL. DAY 15. PM. — BOOM A 1

Close on door handle

As it bursts, ZOOM OUT and TILT to find Meres and/or Callan

THE DOORS CRASH OPEN. CALLAN AND MERES DODGE IN, GUNS AT THE READY

211. 2 B — 49. MISSION. LIVING ROOM. DAY 15. PM — BOOM C 5

Loose on Dowsett at set

PAN him R. to door, and back to find Meres/ Callan u.s.L.

DOWSETT BUSY SENDING. HE SWITCHES TO RECEIVE, AND GOES TO THE BEDROOM DOOR.

THE TRAWLER ACKNOWLEDGES AND HE TURNS BACK TO THE SET - AS CALLAN AND MERES COME IN.

GRAMS Morse Q 3 (trawler signal)

They fire. Keep loose as he is hit f/g.

THEY SHOOT HIM IN THE HAND

See Callan go R.

MERES: Tough luck, old Nippy Finger.

212. 3 E — 50. MISSION. BEDROOM. DAY 15. PM — BOOM B 4

See Callan at door Include u.s. window, but not Flo

213. 4 G

High angle MLS Flo

214. 5 F

2-s Flo on bed, Callan approaches

CALLAN: I'm sorry, girl - truly I am.

He puts her head on pillow

TIGHTEN, then let

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On 214. on 5

BOOM
C 5

215. 2 B

51. MISSION. LIVING ROOM. DAY 15 PM

Loose on door

Bring Callan L. to Meres and let Callan go.

Dowsett is f/g.

MERES: I wonder what Nippy Finger managed to tell them ..... David?

CALLAN WALKS STRAIGHT PAST HIM.

216. 1 B

52. MISSION HALL. DAY 15. PM.

BOOM
A 1

Pan Callan in LS R. to meet Hunter and asst.

HUNTER, WITH AN ASSISTANT, HURRIES IN

Let Callan go.

CALLAN WALKS STRAIGHT PAST THEM.

TAPE RUN (16) (approx. .05")

OB (8) NEXT.

NOT BEING RUN INTO STUDIO RECORDING

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On TAPE RUN

OB (8) (approx. .10")

53. EXT. MISSION. DAY 15. PM. SOT

CALLAN WALKS STRAIGHT OUT OF THE MISSION TOWARDS CAMERA - INTO BCU - HIS FACE A MASK.

END OF OB

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217. 3 Wall Caption

SCANNER CAPTIONS SUPERED	GRAMS Theme Music
1. Callan EDWARD WOODWARD	*
2. Richmond T. P. McKENNA	*
3. Flo SARAH LAWSON	*
4. Lonely RUSSELL HUNTER	*
Meres ANTHONY VALENTINE	*
5. Hunter WILLIAM SQUIRE	*
Bishop GEOFFREY CHATER	*
6. Norah SHEILA FAY	*
Dowsett JOHN MOORE	*
7. Gladys CHERYL HALL	*
Liz, Hunter's Secretary LISA LANGDON	*
8. Technician HARRY WALKER	*
Prison Officer BELLA EMBERG	*
9. Callan created by JAMES MITCHELL	*

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SCANNER CAPTIONS (contd.) | GRAMS

10. Story Editor
GEORGE MARKSTEIN — Theme Music (contd.

11. Designed by
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12. Produced by
REGINALD COLLIN — *

13. Directed by
PETER DUGUID — *

SLIDE — *
Thames Symbol

Hold for .10" — Fade Sound

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